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TENTH ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE.

THE Architectural League Exhibit in the galleries of the American Fine Art Society, in Fifty-seventh street, is a well-stocked repository of striking architectural forms, which are illustrations of present fashionable business construction, with occasional designs that may properly come under the name of architecture. The idea that forcibly strikes the mind of the visitor from an examination of the various designs is that, as far as our possessing a truly national style of architecture, we are simply "not in it." In the styles most in vogue in this country we seem to be following pretty closely the lead of Europe, where the bulk of the architecture is Renaissance in style. Our architects evidently consider that the mental diet of the race has, through many centuries, been the roast beef of the Renaissance, varied with an occasional dish of the Gothic, Moorish or the Japanese. For this reason they argue that, through long usage, the digestive apparatus of the people has become incapable of assimilating other matter. The patron is educated by what he sees, and not by what he thinks; for he has never made such a study as the architect is supposed to do of the proper architectural expression of an age, a civilization and a people. Consequently he entertains a positive dislike for fundamental changes of style, and

will only tolerate originality in the petty details. The architect is thus obliged to design down to the level of his patron, gathering ideas from periods of architectural decay, which are elaborated in heterogeneous building material, loud in color and contrast, and peculiar in form and texture, the result constituting the architectural fashion of the day. All this has been said before; and we feel until the cause is removed modern architecture will continue to be a more or less disguised resurrection of borrowed ideas, and, in the present age of competition, the architect must naturally devote more time and energy in securing orders than in elaborating ideas, fundamentally original, in the quietude of his studio. In the present exhibition of his work he virtually asserts that the forms of architectural monuments are determined for us by architects of past periods, and cannot now be changed; and as, furthermore, their clients have a preference for certain architectural styles, it is reasonable to admit public taste as a prime factor in the situation, for why otherwise risk the loss of patronage? The many hundred designs of architecture *a la mode* here presented range from a copy of Greek forms, as shown in the details of the chemical laboratory designed for the University of the City of New York by Brunner & Tryon, to the carpenter's expression of the Renaissance known as the Colonial, as illustrated in the sketch of the house on Woodlawn street, Hartford, Conn., by Hapgood & Hapgood. This latter design, apart from its lack of novelty, is, in reality, a most pleasing rendering of domestic

architecture in the style mentioned, and will please those many people who appreciate quiet, gray effects of form as well as of color. The elevation of the house for H. T. Sloane, Esq., by Carrère & Hastings, is an expert elaboration of Renaissance motives, with rococo forms in the ornamental details. The first story of the design for a public building in Crotona Park, New York, by George B. Post, has the appearance of a basement, on which is erected a top-heavy superstructure. If the proportions of the building were reversed, above and below the line of the second floor, a much more pleasing building would be the result.

The design of St. Matthew's Church in Washington, D. C., by Heins and La Farge, is Italian in style and is a fair rendering on a small scale of St. Peter's at Rome. The design for the house of Mrs. Josephine Schmid by R. H. Hunt is a magnificent illustration of the influence of the French school on architecture in the United States. It would be presumptuous in us to say that this design is simply the reproduction of a European building, but it seems more the work of a draftsman rather than that of an architect. When we consider, however, that in this country each man or woman, as the case may be, is permitted to erect on his own or her own property whatever suits his or her fancy, without regard to any consideration as to whether or no the structure may tend to the education or perversion of public taste, we can scarcely blame the architect for importing foreign ideas on a wholesale basis.

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The advent of the elevator has opened a new field to American genius, and our architects for some years past have been trying to solve the impossible problem of building structures all out of proportion to the width of the streets, and which at the same time shall be successful as works of art. In a more civilized community, where the arts are fostered, such greed on the part of the landowners to secure more than their legitimate share of light and space, at the expense of their neighbors and the public in general, would have been promptly suppressed, but not so here. The plan of the John Wolfe Building, exhibited by Mr. H. J. Hardenbergh, is a representative illustration of structures of the above kind. Designed like a lighthouse, its grotesque proportions amaze the beholder, and one can only hope for an earthquake to overturn such unsightly monstrosities as fast as they are erected. The John Wolfe Building appears to be sliced off a building of the same height, but at least a quarter of a mile in length. As it is, these twelve stories of towering masonry, standing beside buildings only four stories in height, became a monument of human selfishness. We understand that the building that is being erected by the American Tract Society, at the corner of Nassau and Spruce streets, is to be seventeen stories in height. Such an example of shameful selfishness on the part of a society whose motto is "Do unto others as you would they should do unto you" should arouse the indignation of the populace to demand that the upper half of the building should be removed to the wilds of New Jersey, as a warning to the many despots in brick and mortar that deprive the people of their liberties.

The present exhibit of architectural designs on the whole is extremely interesting, the lack of national traditions permitting a freedom of treatment, particularly in domestic architecture, that can be found nowhere else in the world. In mural decoration some very fine work is exhibited. The finished sketch of the large panel now in the Walker Art Building, Bowdoin College, Brunswick, Me., by Elihu Vedder, is entitled "The Art Idea." In the center stands the figure of Nature. Her right hand rests on the trunks and roots of the Tree of Life; her left holds a detached branch with its root—an art once having reached its culmination never lives again; its fruit, however, contains the seeds of another development. She also holds the two letters of Alpha and Omega, Nature being the beginning and end of art. To her left a figure of Thought uncovers an anatomical study, and listens to the voice of the Soul—knowledge, inspired by Imagination. To the right a figure of Painting is listening to the promptings of Love. The cornice is filled with fragments of antique sculpture—fragments to be consulted, not copied. The inscription is in English: Knowledge, Thought, Soul, Life, Nature, Harmony, Love, Color, Form. The design is conceived in a thoroughly decorative spirit. The coloring is pure, yet unobtrusive, and a glamour of moonlight seems to illumine the scene. The outlines are classical in spirit without that weirdness that Vedder seems so much to delight in.

In similar style is the finished sketch for the panel in the ceiling of the dining room of Mr. C. P. Huntington's house on Fifth avenue. The subject is Abundance and the Days of the Week, represented by Genji and Horns of Plenty, appropriate to the days of the week such as Mars, Venus, Mercury, Jupiter and Saturn, with figures of the Sun and Moon, and figures of Autumn, Winter, Summer and Spring. The conception as a whole is characterized by great originality of composition, harmonious softness of coloring, and great technical ability of execution. It is as fine as anything done by Walter Crane or Puvis De Chavannes. All honor to the work of Vedder, the Italo-American artist.

Mr. Kenyon Cox also exhibits a lunette design for the decoration of the Walker Art Building in Bowdoin College, Brunswick. The center of the panel contains a seated female figure representing the Queen of the Adriatic. On her right, on a lower level, is seated a heavily-built female figure representing Painting, guarded by the Lion of St. Mark. On the right of the central figure is a seated figure of Mercury, who in this case wears sandals as well as wings to his heels. He is more robust than usual, and his winged cap is a size too large for him. In the background is seen the decorated sails of a felucca. The color scheme is bright and harmonious.

A great many cartoons are exhibited for the

decorations of church windows by Helen Maitland Armstrong, J. & R. Lamb and others. The majority of these designs are fairly good for the purpose, but are characterized by a too voluminous amount of drapery on the figures, while the figures themselves are either too consumptive, or too coarse and heavy in design. It seems ludicrous to see anæmic angels standing side by side with others that appear to be winged blacksmiths. In furniture designs Mr. Robert Brown, Jr., contributes some sofas, tables and chairs on classic lines. Messrs. Andrews, Waters and Sherman exhibit sketches of furniture for Mrs. Elliott F. Shepard and Mr. C. A. Hutchings—a Louis XV. drawing room and some furniture sketches in decorated Colonial style. Mr. George B. Post contributes a spirited sketch of the fireplace in the library of the residence of Mr. C. P. Huntington, and Mr. H. J. Hardenbergh's photographs of tapestry in warehouse of store front, No. 8 Rue de Capucines, Paris.

In actual furniture there are exhibited a carved Indian door and Indian wood carvings by Lockwood de Forest, a carved and inlaid oak cabinet by A. H. Davenport & Co., a large carved Louis XV. panel in oak, a decorative panel in wood carving by Robert Arthur, and a decorated portrait of Louis XVI. in burnt wood by J. William Fosdick.

There are many examples of artistic metal work, including a wrought iron grille by Bayer and Sherburn, hanging lamps loaned by William R. Pitt, wrought iron andirons and bronze and iron fireproof by Caroline C. Peddle. Baron L. Beauré exhibits designs of candle brackets and artistic furnishings in the Louis XV. style.

#### A SUBSTITUTE FOR GLUE.

"AN article that 'we long have sought and mourned because we found it not' is now found," says S. Paris Davis, of Chicago, "and is, in my opinion, one of the most valuable finds to the paint trade of the present century. I had noticed the article advertised in THE DECORATOR AND FURNISHER for some time, but thinking it of little consequence gave it no attention until I saw it highly recommended by that practical painter and trade writer, V. B. Grenell. I was then determined to give it a trial, and my experience after three months' tests are so pleasing that I want all 'the boys' to know it. The article I speak of is 'Glutol,' a practical substitute for glue. And one month's trial is all that is necessary to convince any painter who uses glue to forever discard that nasty, stinking, disease and vermin-breeding article.

"Glutol may sit around for weeks in the hottest weather and you will never have that disagreeable odor disgusting your nasal appendix that arises from glue in its first introduction to a bath. With Glutol you need not be afraid of offending the most delicate 'smeller' when in the act of sizing or preparing walls for paper or distemper work. Not only is it preferable to glue on account of its non-offensiveness, but in calcimining it dries so much slower than glue that one man can easily handle the work required by two with ordinary glue calcimine. Then, again, it is always handy, no soaking, no boiling and straining to get your color in order. It mixes up readily in cold or warm water. I tested it on a calcimined wall as a size before papering, and found it worked all right. One thing must always be observed, though, in sizing with Glutol. Give it plenty of time to dry before paper or calcimining. I have also found that Glutol added to your paste will obviate the sizing of painted or varnished surfaces before papering."

#### R. WALLACE & SONS MFG. CO. TO SUPPLY SILVER FOR THE WHITE HOUSE.

R. Wallace & Sons Mfg. Co., Wallingford, have received an order for sterling silverware to be added to the service at the White House. The order will be a costly one.

#### WHITE & SPATE.

THIS firm, which makes a business of selling carpets to carpet dealers from samples, which does away with investing capital in stock or hiring extra storerooms or help with the other disadvantages of remnants and depreciated

stock, has found their business of late increasing to such an extent as to necessitate removal from their present place of business, No. 259 Sixth avenue, to the more commodious premises, located at Nos. 31-33 West Twenty-third street, New York, which they will occupy about the 15th of March. The building runs from Twenty-third to Twenty-fourth streets, is 200 ft. long by 50 ft. wide, and has two long galleries each 10 ft. wide, with a floor space of 12,000 sq. ft. In conjunction with their wholesale business they will open a retail department and cut carpets to fit any size of room.

#### COTTON STATES AND INTERNATIONAL EXPOSITION, ATLANTA, GA.

WHEN the Chief of Construction advertised for bids on the Negro Building at the Cotton States and International Exposition, he gave notice that only negro labor would be employed. The competition was open to all contractors, however, and bids were submitted by two white firms and one of colored men. The negroes underbid the white men by several hundred dollars, and they received the award.

This was a clean, clear-cut issue between white and colored contractors, and the negroes won on their own merits. The Chief of Construction says the firm is perfectly competent to do the work, and has every confidence in its proper execution. This incident will act as a powerful stimulus to excite the interests of negroes in the negro exhibit. In some States they are thoroughly organized, and they will soon be at work for an exhibit in every Southern State. In Virginia their are fifty-six local organizations, each of which will give three entertainments between now and June to raise money for the collection of exhibits. Similar organizations will be effected in all Southern States, and this work will be in charge of commissioners chosen from among the leaders of the race. There is every prospect that the exhibit will be thorough for the whole of this vast territory, and the aggregate will be a revelation to the world.

State exhibits will form a very important feature of the Exposition. Georgia, Florida, Alabama, North Carolina, Louisiana, Arkansas, Illinois and New Mexico is the list up to date. Some of these have not taken definite action, but it is probable that all of them will be represented, and others are expected to come in. The great railroad corporations of the South will have an important part in the Exposition. The Southern Railway, which is the giant of this region, will erect a building of its own near the entrance. The Plant system, of Georgia and Florida, with steamer connections in the West Indies, will be handsomely represented. Col. D. H. Elliott, Land Commissioner of this system, who has the exhibit in charge, writes that it will take the form of a pyramid 100 feet square at the base, and fifty feet high. Mr. Plant, himself, is very much interested, and Mr. B. W. Wrenn, the newly appointed Passenger Traffic Manager for the system, will advertise the Exposition extensively in Cuba and Jamaica. The Flagler system of Florida, will be handsomely represented at the Exposition, and Mr. J. E. Ingraham, its representative, has been appointed by Governor Mitchell as commissioner for the State exhibit.

Paraguay was the last foreign country to announce an exhibit at this Exposition. The list now includes Mexico, Venezuela, Honduras, Nicaragua, the Argentine Republic, Paraguay, Italy, Austria-Hungary, and probably Greece. The exhibits from Italy, Austria-Hungary will be secured by special commissioners, who performed the same service for the World's Fair. Italy will cover ten thousand square feet, and Austria-Hungary five thousand. In the same way it is proposed to secure exhibits from England, Germany, France and Belgium, covering about fifteen thousand square feet. Every day about fifteen thousand consuls, foreign papers, letters from United States consuls, foreign papers with articles on the Exposition, and applications for space for exhibits are received at Exposition headquarters. So far, applications for space have been received from Canada, England, Switzerland, France, Japan and Tasmania. Great activity is shown among the textile industries of England, particularly at Bradford, the seat of the woolen industry.

This Exposition will not be without picturesque features. There will be a Mexican village, a Guatemalan village, a Oriental village, and probably a Japanese garden. The last mentioned will be one of the most unique and beautiful features of the fair.